

No one who sees in what way Lawrence is 'serious and improving' will attribute the sum of wisdom, or anything like it, to him. And for attributing to him 'spiritual sickness' Mr. Eliot can make out a strong case. But it is characteristic of the world as it is that health cannot anywhere be found whole; and the sense in which Lawrence stands for health is an important one. He stands at any rate for something without which the pre-occupation (necessary as it is) with order, forms and deliberate construction cannot produce health.

F. R. LEAVIS.

ANNOUNCEMENT

Determinations (Chatto and Windus, 7/6) contains, with an Introduction by F. R. Leavis, the following essays:

ON METAPHYSICAL POETRY	- - - - -	James Smith
MARVELL'S GARDEN	- - - - -	William Empson
A NOTE ON NOSTALGIA	- - - - -	D. W. Harding
THE IRONY OF SWIFT	- - - - -	F. R. Leavis
NOTES ON COMEDY	- - - - -	L. C. Knights
BURNS	- - - - -	John Speirs
JOHN WEBSTER	- - - - -	W. A. Edwards
XXX CANTOS OF EZRA POUND	- - - - -	Ronald Bottrall
OUR DEBT TO LAMB	- - - - -	Denys Thompson
I. A. RICHARDS	- - - - -	D. W. Harding
THE NEW BENTHAM	- - - - -	Michael Oakeshott
THE SCIENTIFIC BEST SELLER	- - - - -	J. L. Russell

A B C OF READING, by Ezra Pound (Routledge, 4/6).

SUPERMAN, edited by Ephraim Pundit (Constable, 2/6).

This book should finally discredit Mr. Pound as a critic. The fundamental misconceptions in *How to Read* were alarming enough; his *Active Anthology* revealed a complementary inadequacy (see *Scrutiny* vol. 2, pp. 299-301); *A B C of Reading* confirms the severest judgment. This 'critic of international reputation' (on dust cover) might prove a menace to those in need of such an A B C were he to hash up a third time in a form suitable to a text-book his peculiar notions of technique, his three-fold division of poetry into Melopoeia, Phanopoeia, Logopoeia. Even the better parts of *How to Read* lose their power of convincing when repeated in the irritated, truculent style in which this book is written, a style which is the direct outcome of Mr. Pound's inability to listen to criticism and distinguish among his opponents those who appreciate his labours on behalf of English poetry since 1910 from those who seize on the weakness of his recent work in order to discredit and repudiate the re-orientation of tradition for which he was so largely responsible.

Superman comes from the latter camp. 'Ephraim Pundit'—who is no other than Mr. (*Sense and Poetry*) Sparrow—is provoked by Mr. Pound's manner and the inclusion of so many worthless disciples in *Active Anthology*, and his *indignatio* has taken the traditional course. The level of humour and coarseness (which would disgrace a fourth form) is incredible, and if taken along with the passages on Pound in the 'lively little book which should help to bring reason, order and imagination back into poetry again' (Robert Lynd), these 'poems' demonstrate (if it is still necessary) just how incapable Mr. Sparrow is of understanding Mr. Pound's best work. They demonstrate a great deal more about Mr. Sparrow, but not the sort of thing that could be mentioned in a review.

The extraordinary silliness of this book (taking *Cinder Thursday*—an admitted failure—as a standard) makes one wonder why it was printed. Can it be that middle-brow opinion is advancing to a further stage of militancy? If so, it is a pity that Mr. Pound should alienate his genuine supporters.

H. A. MASON.